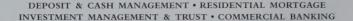


A HOLIDAY TRADITION FOR 157 YEARS.

Handel Messiah

DECEMBER 3-5, 2010



NOT ALL PHILANTHROPISTS HAVE BUILDINGS NAMED AFTER THEM.



Philanthropic giving is always welcome, regardless of what form it takes. Boston Private Bank & Trust Company's **Donor Advised Fund** is a simple and flexible tool that makes charitable giving easier than ever. It enables you to set aside funds and recommend grants to qualified nonprofit organizations according to your interests and on your timetable, all while realizing a tax benefit. It is just one of the ways we make the connections that count—connections to the financial expertise you need, and a personal connection that goes far beyond the sum of our transactions.

BOSTON PRIVATE BANK TRUST COMPANY

Please contact Richard MacKinnon, Senior Vice President, at (617) 912-4287 or rmackinnon@bostonprivatebank.com

Investments are not FDIC insured, have no Bank quarantee, are not a deposit, and may lose value.

Welcome to this Cherished Tradition

Dear friends,

It is my pleasure to welcome you to Handel's *Messiah*, a work that Handel and Haydn Society introduced to Bostonians on December 25, 1815. I am also privileged to welcome you to Symphony Hall, our main home since October 1900. You are a central part of H&H's success and longevity, and your patronage helps fuel our mission and supports our commitment to being a leader in Boston's cultural community.



Handel and Haydn Society, the oldest continuously performing arts organization in the U.S., will reach its Bicentennial in 2015. Since its beginning, it has played a vital role in the development and preservation of classical music in America. The Society's first complete performance of Handel's *Messiah* was on December 25, 1818. For many generations of Bostonians, hearing this masterwork is a cherished holiday tradition. The Bicentennial celebration will launch with the 400th performance of *Messiah* in December 2014, and I invite you to be here for this historic occasion.

This season marks the 25th anniversary of Handel and Haydn's education programs. I hope you heard the young men and women caroling in the halls before the concert. Through the Society's program they learn music theory and receive vocal training that inspires in them a lifelong love of music and a desire to learn. They are the future generation of concertgoers who will also make *Messiah* their annual tradition.

Please consider making a year-end gift to help support our artistic and educational initiatives that are essential to our communities. I encourage you to come back and hear our musicians often, as your participation will make H&H stronger as we approach the Bicentennial.

Thank you and Happy Holidays!

Marie-Hélène Bernard Executive Director/CEO



Please join Harry Christophers and the Handel and Haydn Society at

Society Ball

Saturday, February 12, 2011 at 6:30PM Mandarin Oriental, Boston

Honoring Phyllis Curtin in celebration of the 25th Anniversary of the Karen S. and George D. Levy Educational Outreach Program Paula Ebben, Mistress of Ceremonies

> Cocktails, Dinner, Dancing, Live and Silent Auctions Musical entertainment by our young singers

> > Proceeds support Handel and Haydn's education and artistic initiatives.

To purchase tickets, call Emily Yoder at 617 262 1815.

LUX BOND & GREEN

Presenting Sponsor

IMPROPER BOSTONIAN

Exclusive Magazine Sponsor

alliance PRINT GROUP Printing Sponsor

Handel and Haydn Society

Board Officers

Nicholas Gleysteen, Chairperson

Deborah S. First, Vice Chair Karen S. Levy, Vice Chair Mary Nada, Vice Chair Susan M. Stemper, Vice Chair Wat H. Tyler, Vice Chair Joseph M. Flynn, Treasurer Winifred I. Li, Secretary Marie-Hélène Bernard, Chief Executive Officer

Board of Governors

Amy S. Anthony Louise Cashman Julia D. Cox Willma H. Davis David Elsbree Todd Estabrook John W. Gerstmayr Elma S. Hawkins

W. Carl Kester David H. Knight Laura M. Lucke Kathleen McGirr Anthony T. Moosey George S. Sacerdote Emily F. Schabacker Robert H. Scott Michael S. Scott Morton Jeffrey S. Thomas Elizabeth P. Wax Kathleen W. Weld Janet P. Whitla Jane Wilson Ronald N. Woodward Christopher R. Yens

Board of Overseers

William F. Achtmeyer Martha Hatch Bancroft Afarin O. Bellisario Julian Bullitt Edmund B. Cabot Barbara D. Cotta Elizabeth C. Davis Thomas B. Draper Howard Fuguet Arline Ripley Greenleaf Nancy Hammer Roy A. Hammer Suzanne L. Hamner Anneliese M. Henderson Brenda Marr Kronberg Peter G. Manson James F. Millea, Jr. Stephen Morrissey Winifred B. Parker Judith Lewis Rameior Brenda Gray Reny Alice E. Richmond Timothy C. Robinson Michael Fisher Sandler Robert N. Shapiro Judith Verhave Nancy Whitney

Governors Emeriti

Leo I Beranek

Jerome Preston, Ir.

Rawson L. Wood

As of November 18, 2010

YANKEE

is a proud sponsor of the

Handel and Haydn Society



Yankee: New England's Magazine Food, Travel, Features, and Home

YankeeMagazine.com



West Hartford Glastonbury South Windsor Mohegan Sun Greenwich Westport 800.524,7336 www.LBGreen.com



Handel and Haydn Society

A principal leader of Boston's arts community since 1815, the Handel and Haydn Society will reach its Bicentennial in 2015. The Society, with its Period Instrument Orchestra and Chorus, is internationally recognized in the field of Historically Informed Performance, a revelatory style that uses the instruments and techniques of the time in which the music was composed. Handel and Haydn is America's oldest continuously performing arts organization, with a longstanding commitment to excellence and innovation.

Handel and Haydn is widely known through its local subscription concerts, tours, concert broadcasts, and recordings. The Society's *Lamentations and Praises* won a 2002 Grammy Award, *All is Bright* and *Peace*, appeared simultaneously in the top ten on *Billboard Magazine's* classical music chart. In September 2010, the Society released its first collaboration with Harry Christophers on the CORO label, Mozart's Mass in C Minor. This CD is the first in a series of recordings leading to the Bicentennial.

Celebrating 25 years this season, the Society's Karen S. and George D. Levy Educational Outreach Program brings music education and vocal training to more than 10,000 students in the Greater Boston area annually. Learn more at www.handelandhaydn.org.

Leadership

Harry Christophers

Artistic Director

John Finney

Associate Conductor/ Chorusmaster

The Cabot Family Chorusmaster Chair

Christopher Hogwood

Conductor Laureate

Marie-Hélène Bernard

Executive Director/CEO

Supported in part by:







"Chef Anthony Mazzotta is finally getting his props. He is a talent to watch."

BOSTON HERALD

Lucca Back Bay is a contemporary Italian restaurant conveniently located a short walk from both Symphony and Jordan Halls. The restaurant features the superb cuisine of Executive Chef Anthony Mazzotta, formerly of The French Laundry Restaurant (Napa Valley) and Per Se (New York City).

We are pleased to offer a gourmet, three course \$37* prix fixe menu to Handel and Haydn Society patrons.

For pre-paid dinner and ticket packages please visit www.handelandhaydn.org.

Serving dinner nightly from 5pm until 1am, with cocktails served in our lounge until 2am

Valet parking is offered for \$16 per car. Feel free to leave your car with us and pick it up after the concert.

*Plus \$10 for tax and gratuity

www.luccaboston.com

116 Huntington Avenue Back Bay 617.247.2400



Harry Christophers, Artistic Director

Harry Christophers was appointed Artistic Director of the Handel and Haydn Society in 2008 and began his tenure with the 2009-2010 Season. He has conducted Handel and Haydn each season since September 2006, when he led a sold-out performance in the Esterházy Palace at the Haydn Festival in Eisenstadt, Austria. Christophers and the Society have since embarked on an ambitious artistic journey that begins with the 2010-2011 Season with a showcase of works premiered in the United States by the Society over the last 195 years, and the release of the first of a series of recordings on CORO leading to the Society's Bicentennial.

Christophers is known internationally as founder and conductor of the UK-based choir and period instrument ensemble The Sixteen. He has directed The Sixteen throughout Europe, America, and the Far East, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th century music. In 2000, he instituted the "Choral Pilgrimage," a tour of British cathedrals from York to Canterbury. He has recorded close to 100 titles for which he has won numerous awards,

including a *Grand Prix du Disque* for Handel *Messiah*, numerous *Preise der Deutschen Schallplattenkritik* (German Record Critics Awards), the coveted Gramophone Award for Early Music, and the prestigious Classical Brit Award (2005) for his disc entitled *Renaissance*. In 2009 he received one of classical music's highest accolades, the Classic FM Gramophone Awards Artist of the Year Award; The Sixteen also won the Baroque Vocal Award for Handel *Coronation Anthems*, a CD that also received a 2010 Grammy Award nomination.

Harry Christophers is also Principal Guest Conductor of the Granada Symphony Orchestra and a regular guest conductor with the Academy of St. Martin in the Fields and the Orquestra de la Comunidad de Madrid.

In October 2008, Harry Christophers was awarded an Honorary Degree of Doctor of Music from the University of Leicester. Most recently, he was elected an Honorary Fellow of Magdalen College, Oxford and also of the Royal Welsh Academy for Music and Drama.

Program

Handel F Haydn HARRY CHRISTOPHERS

Friday, December 3, 2010 at 7.30pm Saturday, December 4, 2010 at 3pm Sunday, December 5, 2010 at 3pm Symphony Hall

Harry Christophers, conductor

Sophie Bevan, soprano Catherine Wyn-Rogers, alto Allan Clayton, tenor Sumner Thompson, bass

Handel and Haydn Society Chorus

Messiah

Part the First

INTERMISSION

Part the Second

PAUSE

Part the Third

George Frideric Handel (1685–1759)

Related Event:

Holiday Caroling with the Vocal Apprenticeship Program

Prior to each performance of Handel's *Messiah*, students from the Society's Educational Outreach Program will be caroling throughout Symphony Hall.

December 3

Young Women's Chorus

December 4

Young Men's Chorus

December 5

Youth Chorus

This program is generously underwritten by James and Jane Wilson.

The artists' appearances are made by possible by the generous support of the following individuals:

Joseph M. Flynn, sponsor of Harry Christophers, conductor Tom & Ellen Draper, sponsors of Sophie Bevan, soprano Nancy & Bill Hammer, sponsors of Catherine Wyn-Rogers, alto Anneliese & J. Thomas Henderson, sponsors of Allan Clayton, tenor Winifred I. Li & William P. Oliver, sponsors of Sumner Thompson, bass

The chorus' appearance is lovingly dedicated to the memory of Donald T. and Elizabeth B. Estabrook.

The program runs for approximately two hours and 45 minutes, including intermission.

The audience is respectfully asked to turn off all cell phones and audible devices during the performance.

Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency, and the National Endowment for the Arts.

On Sunday, December 19 at 2pm WGBH All Classical 99.5FM presents the Society's 2010 performance of Messiah for local broadcast.

Up Next:



December 16 & 19, 2010 Jordan Hall

Full details on page 34.

ATLANTIC TRUST

PRIVATE WEALTH MANAGEMENT

It All Comes Down to Having the Right Partner

At Atlantic Trust, we are in step with the unique needs of our clients.

We are proud to partner with you, helping you enhance your wealth and leave a legacy to future generations. We applaud you for your generosity and grace.

The enduring relationships we've built are based on the personal touch we bring to the serious business of wealth management—the quality of our investment management, estate, trust and related advisory services, supplemented by our personalized family office capabilities.

Proud Supporters of the Handel & Haydn Society

Jeffrey S. Thomas

Vice Chairman jthomas@atlantictrust.com

Sidney F. Queler

Managing Director squeler@atlantictrust.com

617,357,9600 100 Federal Street, 37th Floor Boston, MA 02110 www.atlantictrust.com

www.atiantictiust.com

This ad is not to be construed as an offer to buy or sell any financial instruments.

Conductor's Notes

We are now in December and as tradition dictates, it is time for Handel's Messiah. What makes Messiah so amazing is its uniqueness. Unique among all of Handel's oratorios because it is the only one where the text is solely from the Bible or the Book of Common Prayer. It is an inspired libretto by Charles Jennens; instead of telling a dramatic story, Messiah is concerned with prophecy and meditation, with virtually no narrative. When listening to our performance, take note of Jennens' amazing contribution. We need only look back to mediaeval carols where texts take us from Christ's nativity through to his crucifixion and resurrection but Jennens takes us further — his is a unique journey which takes us from the prophecies of Christ's coming through the Nativity to Christ's suffering, his resurrection, ascension to the Kingdom of God and finally to that amazing and jubilant epilogue celebrating Christ's redemption and immortality.



WATCH ONLINE

See Harry talk about Handel's *Messiah* at www.handelandhaydn.org.

Of course it is the chorus who have the bulk of the work to do but spare a thought for the strings who have only one short duet off all night! Today we have three soloists making their debut with the Society — Sophie Bevan, Allan Clayton and Sumner Thompson whose careers are burgeoning. There are very few da capo arias in *Messiah*, but one that is, is so emotionally charged that it takes a brilliant singer to fully accomplish it. "He was despised" has that tag of being, as one critic said, "lesser-loved, often wearisome when performed by an inferior voice" and I have to confess that person is quite right! That is why I have once again invited Catherine Wyn-Rogers. As she so succinctly puts it — "this aria belongs to everyone". Everyone has at some point in their life faced rejection or knows someone who has been rejected or despised, singular or plural. It affects us all.

I have no doubt that Handel was even more inspired than usual when composing *Messiah* and I hope that today we will do justice to this most exceptional of baroque masterpieces in a rendition that is faithful to baroque conventions but also inspirational to you the listener.

-Harry Christophers



In London in the 1740s, Handel's popularity as an opera composer was waning. It was during this time that two fortuitous events occurred: Charles Jennens, who had supplied Handel with the texts for other oratorios, sent Handel the word book for Messiah and William Cavendish, the Duke of Devonshire and Lord Lieutenant of Ireland, invited Handel to Dublin to participate in a season of oratorio concerts to benefit local charities. Handel seized the opportunity to present his works and set Jennens' text in just 24 days. Dublin was a major cultural center at this time and received Handel with open arms. Anticipation for Handel's new oratorio ran so high that an announcement in the Dublin Journal requested that ladies "would be pleased to come without hoops [in their skirts] ...

making room for more company." There were obstacles to the first performance. In January 1742, the deans of St. Patrick's Church and Christ Church, Dublin, were asked to allow their choir members to participate in what would be the premiere of Messiah. Christ Church agreed and at first it seemed that St. Patrick's Church concurred. However, the dean of St. Patrick's Church, Jonathan Swift, then revoked permission, claiming never to have granted it in the first place. This turn of events was potentially disastrous because both churches had to agree in order for the performance to proceed. Eventually, Swift did agree and the work was premiered in Dublin at the Great Music Hall on Fishamble Street on April 13, 1742.

WATCH ONLINE

See Teresa Neff's video program notes for Handel's *Messiah* at www.handelandhaydn.org.

It is estimated that Handel had a combined ensemble of approximately 50 performers, with almost the same number of vocalists as instrumentalists. Experienced singers made up the chorus and two different soloists shared the roles for each solo part. While the chorus had no female singers, the soprano and alto solo parts were sung by women. For this performance, Handel rewrote three soprano arias for alto solo. Handel may have reworked the solo numbers for Mrs. Susanna Cibber, a well-known actress and alto. One story relates that Mrs. Cibber's performance of "He was despised" was so moving that one person in the audience shouted, "For this thy sins be forgiven!"

Handel returned to London and announced the first London performance of the work; however, objections to the oratorio were raised before the music was ever heard. Because of this, Handel refrained from using the title Messiah and called the oratorio A New Sacred Oratorio. On the same day of Handel's announcement. an anonymous letter to the Universal Spectator raised objections concerning the use of Biblical texts in a theater work as well as the propriety of having theater performers, whose morals were assumed to be questionable, sing sacred texts: "I ask of the Playhouse is a fit Temple to perform it [a sacred oratoriol in, or a Company of Players fit Ministers of God's Word." After the first London performance on March 23, 1743, support for Handel and his sacred oratorio appeared in the press as well.

Hallelujah! To Stand or not to Stand?

The story goes that at one of the first performances of *Messiah* in London in 1743, King George II was so moved by the "Hallelujah" Chorus that he sprung to his feet. In deference to their sovereign, the crowd was obliged to rise along with the King and all remained standing through the end of the chorus. This sparked a tradition which survives to this day of standing for the "Hallelujah" Chorus.

It is a tradition that has survived centuries. Franz Joseph Haydn is said to have participated during a visit to London. Throughout the world, audiences will regularly be found to take to their feet as the opening bars of the "Hallelujah" Chorus.

As it often goes with traditions, however, there is a catch. There is not much evidence that anything like that actually happened in 1743. The first mention of the tradition came in 1780, nearly 40 vears after the tradition was said to have started. There are a great deal of firsthand accounts of Messiah performances from Handel's lifetime, but none refers to the audience rising en masse for the "Hallelujah" Chorus. In recent decades, a number of conductors (including Robert Shaw and Christopher Hogwood) have argued against the tradition, suggesting it is a distraction from Handel's powerful opening to the chorus.

Both practices remain very common among Boston's music lovers. We invite you to make your own choice on how to honor Handel's outstanding musical legacy.

This and other early performances were not as successful as those in Ireland; however, beginning with a performance to benefit the Foundling Hospital on May 1, 1750, Messiah became an annual event in London. Objections to Handel's sacred oratorio had subsided and been replaced with descriptions similar to that written by Miss Catherine Talbot in 1756: "The only public place I have been to this winter was ... to hear the Messiah, nor can there be a nobler entertainment."

For the London performances, Handel had slightly more singers available to him; he continued to divide the solo numbers between two soloists who would have sung the choruses as well. After Handel's death, *Messiah* performances generally followed similar performing forces. In 1771, at one of the regular performances to benefit the Foundling Hospital, the professional chorus of 30 was augmented by 26 volunteer singers. This is the first known performance of *Messiah* with a volunteer chorus and the first time the chorus was significantly larger than the orchestra

The First Years of Messiah

1741: Charles Jennens sent Handel the word-book for *Messiah*

1741: Handel composed the oratorio between August 22 and September 14. Some music was adapted from other works.

April 13, 1742: Dublin premiere with a combined ensemble of about 50 players and singers. The concert benefited three charities.

1743: First London performance at Covent Garden. Handel titled the work *A Sacred Oratorio* to help quell objections from the clerical community.

1745: First London performance using the title *Messiah*.

1750: First performance to benefit the Foundling Hospital for the Maintenance and Education of Exposed and Deserted Young Children founded in 1740 by Captain Thomas Coram. Handel conducted Messiah annually at the Foundling Hospital for the remainder of his life.

1767: Full score of *Messiah* published for the first time.

1770: Overture and 16 numbers performed in New York.

1784: Handel centenary anticipated with celebrations at Westminster Abbey, including two performances of *Messiah*. With approximately 500 performers, this is the beginning of large-scale *Messiah* performances.

1786: Portions of the oratorio sung at concerts in Philadelphia, Boston, New York, and Charleston.

1789: Mozart created an updated version for performance in Vienna by the Gesellschaft der Associierten Cavaliere.

December 25, 1815:

Selections of *Messiah* are performed at the Handel and Haydn Society's first concert at King's Chapel.

December 25, 1818: The Handel and Haydn Society gives the first complete performance of *Messiah* in the United States.

1854: The Handel and Haydn Society gives the first of 156 consecutive annual performances of *Messiah*.

The trend of larger choruses, and eventually a larger orchestra to match it, reached new heights with a Westminster Abbey performance of Messiah in 1784. The organizers of this Handel tribute. a five-day festival, wanted to mount performances "on such a scale of magnificence, as could not be equaled in any part of the world." They achieved this goal by assembling some 250 singers plus 250 instrumentalists. The accuracy of playing impressed music chronicler Charles Burney who wrote: "When all the wheels of that huge machine, the Orchestra, were in motion, the effect resembled a clock-work in everything, but want of feeling and expression."

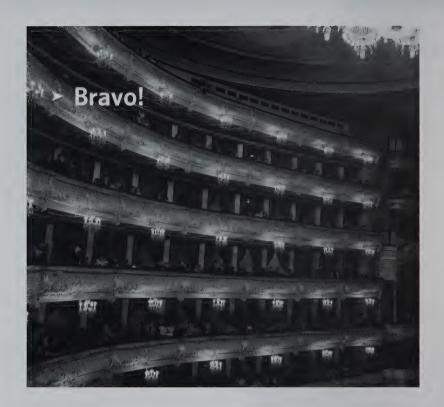
In 1857, the Sacred Harmonic Society of London mounted a festival performance of Messiah, Judas Maccabaeus and Israel in Egypt with 2,000 voices and 500 instrumentalists in the Crystal Palace. Two years later a similar festival was held in the same venue: there were 2,765 singers and 460 instrumentalists. The triennial Handel Festival reached new heights in performing forces in 1883 with 4,000 singers and 500 instrumentals. Compared to these massive numbers, the early 20th century performances of Messiah seem somewhat small. In 1902, Ebenezer Prout conducted his own arrangement of Messiah using an orchestra of 65 and a chorus of 300. Sir Thomas Beecham continued this trend by performing Prout's edition of the oratorio annually in London and throughout England. These performances, however, are still substantially larger than those conducted by Handel. The growing number of performers, now largely

volunteer or amateur, is an indication not only of the appropriation of *Messiah* as a symbol of English nationalism, but also the oratorio's wide-spread appeal on multiple levels. Perhaps one of the best examples of this is the popularity of the *Messiah* "sing-in" begun in the 1960s.

In the 20th century there was a renewed interest in reconstructing performances using Handel's original performing forces; one example is Christopher Hogwood's recording of the 1742 edition of the Dublin premiere. Today's performance reflects the historical awareness of using smaller ensembles and period instruments blended with the devotion and passion that has characterized this oratorio from its inception.

Messiah achieved the status of cultural icon during Handel's lifetime and its impact has only increased over the vears. Charles Jennens' assembled texts. from the Old and New Testaments, are not dramatic; rather they refer to the prophesy and birth of Christ (part 1), his death and resurrection (part 2) and the redemption and response of the believer (part 3). The enduring appeal of Messiah is in the musical realization of these texts. Handel created a work whose strength lies in the sum of its parts; each solo or chorus is beautiful on its own, but together the numbers create a whole that speaks to each individual listener.

Program notes prepared by Teresa M. Neff, Ph.D. 2010–2011 Historically Informed Performance Fellow



BNY Mellon Wealth Management applauds those who enhance our lives and communities through the arts.

It is our great pleasure to support the Handel and Haydn Society.



bnymellonwealthmanagement.com

©2010 The Bank of New York Mellon Corporation.

Bicentennial Beat: Messiah

The "Hallelujah" Chorus

The Handel and Haydn Society's first performance was concluded with the "Hallelujah" chorus from Handel's *Messiah*. Through the years, this chorus served as a finale for benefit and other concerts celebrating civic events, making the "Hallelujah" chorus a mainstay in the cultural life of Boston. In programming it apart from the rest of the oratorio, the Handel and Haydn Society has substantively contributed to the reinterpretation of this chorus as a stand-alone work. Here are some examples from the early years of the Society:

December 25, 1815

The first concert of Handel and Haydn Society concluded with "Hallelujah" chorus.

Saturday, July 5, 1817

The "Hallelujah" chorus concluded a concert "at the request of the committee of the Town of Boston in Honor of the President of the United States [James Monroe], who was present — with many civic and military characters of distinction." (from the minutes of the board meeting)

February 22, 1859

The "Hallelujah" chorus was sung as part of celebrations for the birth of George Washington held under the auspices of the Mercantile Library Association.

December 10, 1871

The "Hallelujah" chorus was sung at a concert in honor of Grand Duke Alexis of Russia.

March 27, 1882

Grand Concert in Aid of the Russian Jewish Refugees Society concluded with the "Hallelujah" chorus.

"Old-Home Week / Symphony Hall Exercises / Tuesday, July 30, 1907"

(from the original program)

The "Hallelujah" chorus was followed by a poem by Mrs. Julia Ward Howe and the singing of "My country 'tis of Thee" in which the audience was invited to participate.

SEE IT ONLINE Learn more about the Society's rich history including an interactive Bicentennial timeline at www.handelandhaydn.org.



WILL BE PERFORMED BY THE

HANDEL & HAYDN SOCIETY,

ON

SUNDAY EVENING, DECEMBER 23, 1855,

AT THE

Boston Music Mall,

ASSISTED BY

Miss ADELAIDE PHILLIPS, Mrs. E. A. WENTWORTH, Mrs. GEORGIANA R. LEACH, Mr. HARBISON MILLARD,

Mr. S. W. LEACH.

CARL ZERRAHN, CONDUCTOR. | F. F. MULLER, ORGANIST.

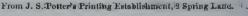
Doors open at 6 o'clock.

To commence at 7 o'clock.

TICKETS, FIFTY CENTS EACH,

May be had at the principal Hotels; at the Music Stores of Ditson, Wade, Reed, Richardson & Miller v and of H. L. HAZELTON, Secretary of the Society, No. 1 Joy's Building:

NOTICE. - The audience are respectfully and earnestly requested to abstain from applicase during the performance, a start of





From the Archives

The importance of the "Hallelujah" chorus to the Society is beautifully expressed in the following letter from Thompson Stone, the conductor of Messiah in the 1929 Season:

TO THE MEMBERS OF THE CHORUS OF THE HANDEL & HAYDN SOCIETY:

Let me tell you now how delighted I was with your performance of MESSIAH in June. It is the first time you have sung MESSIAH to suit me. Now that you have found out how it is done, please do not forget. I wish you could have heard the comments from a great many of our audience, who packed the corridor and green room back of the stage to say the most flattering things about your singing. It was a truly great concert... October 6th is our first rehearsal. I shall arrive at the Hall at 5 o'clock in order to have a half hour to greet you before the rehearsal commences at 5:30 sharp. The chorus seems to like the custom I have inaugurated of singing the Hallelujah Chorus the first thing at our first rehearsal. I hope you can arrange to be in your place ready to sing this great chorus at the opening of the rehearsal...

Sincerely, THOMPSON STONE

P.S. The Hallelujah Chorus starts at 5:30!

Boston, Massachusetts 29 September 1929 Excerpt from a review of Handel and Haydn Society performance of Messiah on December 17, 1911:

Whatever the season may or may not do between now and the 25th, the holidays are with us. Last night, in Symphony Hall, "The Messiah" was performed by the Handel and Haydn Society. Here is one item incident to Christmas which the irregularities of the elements cannot cause to fail. For "The Messiah" of the Handel and Haydn Society is, in Boston, as much our festival as the feast; it is, like the first snow, or the winter solstice, an institution...

"The Messiah" is far more sure of its audience today than a church, even a church with a "popular" preacher. It is become a ceremonial observance. But if it had not; if it still weighed in the balance on its merits as oratorio music; if happy fortune had not dedicated it to the holiday-keeping of English-speaking nations; an eloquent pleader might have been found in last night's performance of the choruses alone. This choir invests the human voice in strange and awful splendors...

-L.P.

Opposite: The program book cover for the Handel and Haydn Society's second annual performance of *Messiah* in 1855.

PASSION



It's at the heart of their performance. And ours.



Each musician reads from the same score, but each brings his or her own artistry to the performance. It's their passion that creates much of what we love about music. And it's what inspires all we do at Bose. That's why we're proud to support the performers you're listening to today.

We invite you to experience what our passion brings to the performance of our products. Please call or visit our website to learn more – including how you can hear Bose® sound for yourself.

1-800-444-BOSE

www.Bose.com



Artist Profiles

Sophie Bevan, soprano



Sophie Bevan recently graduated from the Benjamin Britten International Opera School where she studied as a Countess of Munster Trust award holder, Karaviotis Scholar and MBF award holder with Lillian Watson. During her time there she performed the title

role in Monteverdi's L'Incoronazione di Poppea and Susanna in Le Nozze di Figaro.

Sophie studied at the Royal College of Music as a Foundation Scholar and during her time there was awarded an ABRSM scholarship and won the Junior Kathleen Ferrier competition, the RCM Concerto competition, a Miriam Licette award for French song and on leaving the RCM was awarded the Queen Mother Rose Bowl Award for excelling in music which was presented to her by his Royal Highness The Prince of Wales.

Sophie sings a wide range of concert repertoire and she has worked with conductors including Nicholas Cleobury, Howard Arman, Martin Andre, Simon Halsey, Ed Gardner, Laurence Cummings, Paul McCreesh, Sir Neville Marriner and Sir Charles Mackerras.

Already highly accomplished on the operatic stage, her recent engagements include Alinda (L'Incoronazione di Dario) and her first Susanna (Figaro) for Garsington Opera; Barbarina (Le Nozze di Figaro) for WNO; Xenia (Boris Godunov), Despina (Cosi Fan Tutte), Soprano soloist in the staged production of Handel's Messiah and Polissena in Handel's Radamisto all for English National Opera. Her future engagements include Yum Yum (Mikado) for ENO and Pamina for Garsington Opera.

Catherine Wyn-Rogers, alto

Catherine Wyn-Rogers was a Foundation Scholar at the Royal College of Music, studying with Meriel St Clair and gaining several prizes including the Dame Clara Butt award. She continued her studies with Ellis Keeler and now works with Diane Forlano.



Miss Wyn-Rogers appears regularly with the Three Choirs Festival, the Edinburgh Festival, the Aldeburgh Festival, the BBC Proms and at the Wigmore Hall. She has performed with Slatkin, Haitink, Andrew Davis, Colin Davis, Rozhdestvensky, Mackerras, Norrington and Mehta, and her numerous recordings include Samson with Christophers, The Dream



Perfect Holiday Gifts

Mozart Mass in C Minor

First in a Mozart trilogy leading to the Society's Bicentennial in 2015

The Sixteen Edition

Handel MESSIAH

Carolyu Sampson Catherine Wyn-Rogers Mark Padmore Christopher Purves

THE SIXTEEN HARRY CHRISTOPHERS

MOZART Mass in Camino

Handel Messiah

An all-star recording featuring alto Catherine Wyn-Rogers conducted by Harry Christophers

Get your copies today at the Handel and Haydn Shop in the Massachusetts Avenue or First Balcony Lobbies or order online at www.handelandhaydn.org/shop.

Subscribers save 10%!

CDS

of Gerontius with Handley, Mozart's Requiem with Mackerras, Peter Grimes with Colin Davis and Graham Johnson's Complete Schubert Edition.

Catherine made her debut at the Lyric Opera of Chicago in The Midsummer Marriage. She has also worked with the Scottish Opera, the Welsh National Opera, Opera North, the Semper Oper, Dresden, the Teatro Real Madrid, the Netherlands Opera, the Lyric Opera of Chicago, the Houston Grand Opera and at the Salzburg Festival. She is a regular guest of the English National Opera, the Royal Opera House, Covent Garden and with the Bavarian State Opera. Most recently, she has sung Erda and Waltraute (Goetterdammerung) under Mehta in both Valencia and Florence, and performed in the staged performances of Messiah for ENO and in Die Schweigsame Frau for the Bavarian State Opera.

Future engagements include *Das Rheingold* in Munich, *Eugene Onegin* for ENO and *Peter Grimes* for the Royal Opera and in her debut for La Scala, Milan.

Allan Clayton, tenor

Allan Clayton was a chorister at Worcester Cathedral before going up to St John's College, Cambridge on a choral scholarship, and then postgraduate studies on the opera course at the Royal Academy of Music where he was awarded an inaugural Sir Elton John Scholarship and a John Lewis Award.

He was also awarded a Maidment Scholarship, administered by the Musicians Benevolent Fund; a Star Award from the Countess of Munster Musical Trust, and 'The Queen's Commendation for Excellence 2007.'

Allan was a member of the BBC New Generation
Artists scheme between 2007-2009, was awarded a Borletti-Buitoni Trust Fellowship in 2008, and the John Christie Award after his highly successful debut in the title role of Albert Herring at the 2008 Glyndebourne Festival. He was also nominated for both the 2009 RPS Young Artist award and the 2009 South Bank Show Breakthrough Award.

On stage, Allan's roles have included Belmonte (Die Entführung aus dem Serail): Lampwick in Jonathan Dove's opera Pinocchio for Opera North; the title role Albert Herring for Opera Comique in Paris, the Glyndebourne Festival and the Britten Pears School: the title role Peter Grimes; Tamino (The Magic Flute); Prologue/Quint (Turn of the Screw); Belfiore (La finta giardiniera); the Madwoman (Britten's Curlew River): Tenor Actor in Weir's A Night at the Chinese Opera; the title role in Rameau's Dardanus: Count Vandemont in Tchaikovsky's Iolanta and the Male Chorus (The Rape of Lucretia), as well as appearances in Purcell's King Arthur in France and Death in Venice at the Festival Hall



All the bigwigs.





A service of WGBH

On the radio & online at 995allclassical.org

Proud to partner with Handel and Haydn Society

Highlights for the 09/10 season include Berlioz's *Beatrice et Benedict* for the Opera Comique in Paris, his debut with the London Symphony Orchestra in London on 3rd December 2009 singing Cassio in a concert performance of Verdi's *Otello*, and *Cosi fan tutte* for the Glyndebourne Festival.

Sumner Thompson, bass



Baritone Sumner
Thompson continues to
be lauded by audiences
and music cognoscenti
alike. His impeccable
technique, beautiful
sound and elegant
musicianship are quickly
making him one of the
most sought after young
baritones in this country
and abroad.

His appearances on the operatic stage include Orfeo in Monteverdi's L'Orfeo with Contemporary Opera Denmark in Copenhagen, Uberto in La Serva Padrona with Apollo's Fire, The Traveller in Britten's Curlew River with the Britten-Pears School in Nagaoka, Japan. and at the Aldeburgh Festival in the UK, and The Count in Mozart's Le Nozze di Figaro with the Commonwealth Opera. His appearances in Chicago Opera Theatre's productions of Britten's Death in Venice and Rossini's Il Viaggio a Reims were universally praised. He also appeared in recital at the Goethe Institut in Boston and at the Star Island

Artists Retreat in New Hampshire, and made his third European tour as Orfeo in Monteverdi's *L'Orfeo* with Contemporary Opera Denmark.

Recent concert performances included a return to the Boston Early Music Festival in concert with the King's Noyse; Handel's Messiah at Carnegie Hall with the Masterwork Chorus, Finzi's In terra pax with the National Symphony and the Choral Arts Society of Washington at the Kennedy Center, and as Pilate in Bach's St. Matthew Passion with Apollo's Fire.

Among his many awards and distinctions, Mr. Thompson is the winner of the 1995 Atlanta Pro-Mozart Society Competition, the Willi Apel Scholarship at Indiana University in 1997. and the 1999 Indiana University Early Music Institute Concerto Competition. for which he was the only singer to ever be accorded this honor. In 2003. Mr. Thompson placed as a semifinalist in the prestigious Wigmore Hall International Song Competition. He was also twice a semi-finalist in the New York Oratorio Society Competition. Sumner Thompson records for the harmonia mundi usa. Dorian and Arsis labels.

Recent Happenings at Handel and Haydn











• Violin soloist Rachel Podger performs during the season opener, Mozart: A Musical Journey. ② Conductor Bernard Labadie and NEC conducting student Joshua Weilerstein go over a score during dress rehearsal for Beethoven by Levin, Haydn by Labadie. ③ Harry Christophers signs a patron's new copy of Mozart: Mass in C Minor at the Opening Fanfare party. ④ Harry Christophers conducts the Period Instrument Orchestra during dress rehearsal for Mozart: A Musical Journey. ⑤ Patrons pose for a photo at the H2 Young Professionals + Beethoven event at Symphony 8.

Handel and Haydn Society Orchestra

Violin I

* Christina Day Martinson Joan & Remsen Kinne Chair Lena Wong Guiomar Turgeon Danielle Maddon Julia McKenzie

Violin II

Fiona Hughes

† Krista Buckland Reisner Dr. Lee Bradley III Chair Jane Starkman Susanna Ogata Emily Dahl Katherine Winterstein Mina Laycheva

Viola

† David Miller

Chair funded in memory of
Estah & Robert Yens

Laura Jeppesen
Susan Seeber
Scott Woolweaver

Cello

† Sarah Freiberg Candace & William Achtmeyer Chair Guy Fishman Colleen McGary-Smith

Oboe

† Anne Trout

† Stephen Hammer Chair funded in part by Dr. Michael Fisher Sandler Debra Nagy

Amelia Peabody Chair

Bassoon

† Andrew Schwartz

Trumpet

† Jesse Levine Paul Perfetti

Timpani

John Grimes

Barbara Lee Chair

Harpsichord/Organ

lan Watson

Organ

Michael Beattie

* Guest concertmaster † Principal

Handel and Haydn Society Chorus

John Finney, Chorusmaster The Cabot Family Chorusmaster Chair

Soprano
Elissa Alvarez
Kristin A. Brown
Jessica Cooper
Janice Giampa
Monica Hatch
Shannon Larkin
Jill Malin
Margot Rood
Erika Vogel
Brenna Wells

Alto

Mary Gerbi
Catherine Hedberg
Margaret E. Lias
Thea Lobo
Miranda Loud
Emily Marvosh
Martin Near
Susan Trout

Tenor

Thomas Gregg Craig Hanson Randy McGee David McSweeney Stefan Reed Mark Sprinkle

Bass

Thomas Dawkins Bradford Gleim Paul Guttry Herman Hildebrand Brett Johnson Donald Wilkinson

The Handel and Haydn Society Chorus is funded in part by a generous gift from the Wintersauce Foundation.

BOSTON ORCHESTRA

STRAVINSKY & BARTÓK OPERAS

JAN 6 THUR 8PM JAN 7 FRI 8PM* JAN 8 SAT 8PM

James Levine, conductor Michelle DeYoung, mezzo-soprano (Jocasta and Judith) Russell Thomas, tenor (Oedipus) Matthew Plenk, tenor (Shepherd) Albert Dohmen, baritone (Creon, Messenger, and Bluebeard) Raymond Aceto, bass (Tiresias) Örs Kisfaludy (Narrator) Men of the Tanglewood Festival Chorus, John Oliver, conductor STRAVINSKY Oedipus Rex BARTÓK Bluebeard's Castle

* Symphony + Post-Concert reception to follow performance

Concert performances with English supertitles

SIR MARK ELDER & LARS VOGT

JAN 13 THUR 10:30AM JAN 13 THUR 8PM **JAN 14 FRI 7PM**** JAN 15 SAT 8PM JAN 18 TUE 8PM

OPEN REHEARSALS ARE NOTED IN LIGHT TYPE.

Sir Mark Elder, conductor Lars Vogt, piano

DEBUSSY (orch. MATTHEWS)

Preludes: Book II, No. 2, Feuilles morte; Book I, No. 7, Ce qu'a vu le vent d'ouest **DELIUS** Paris: A Nocturne

(The Song of a Great City)

MOZART Piano Concerto No. 21 in C, K.467 STRAUSS Till Eulenspiegel's Merry Pranks

** UnderScore Fridays offer an early start time, commentary from the conductor, and a post-concert reception with the artists. To purchase the three-concert series, call 888-266-7575.

There is a \$5.50 per ticket handling fee for tickets ordered by phone/internet. For services, ticketing, and information for persons with disabilities call 617-638-9431.

Large Print tdd/tty 617-638-9289. TICKETS: \$20 - \$118

PRE-CONCERT TALKS The BSO offers Pre-Concert Talks, free to ticket holders, in Symphony Hall prior to all BSO concerts and Open Rehearsals.

All programs and artists subject to change.

Season Sponsor:

bso.org 617-266-1200





Program Texts

Part the First

Sinfony

Recitative, accompanied (Tenor)

Comfort ye, comfort ye, my people, saith your God: Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplish'd, that her iniquity is pardoned. The voice of Him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway for our God. (Isaiah XL, 1-3)

Aria (Tenor)

Ev'ry valley shall be exalted, and ev'ry mountain and hill made low, the crooked straight and the rough places plain. (*Isaiah* XL, 4)

Chorus

And the glory of the Lord shall be revealed. And all flesh shall see it together, for the mouth of the Lord hath spoken it. (*Isaiah* XL, 5)

Recitative, accompanied (Bass)

Thus saith the Lord of Hosts: Yet once a little while, and I will shake the heav'ns and the earth, the sea, and the dry land, all nations I'll shake; and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to His temple; even the messenger of the Covenant whom ye delight in, behold, He shall come, saith the Lord of Hosts. (Haggai II, 6-7; Malachi III, 1)

Aria (Alto)

But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiner's fire. (Malachi III, 2)

Chorus

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness. (*Malachi* III, 3)

Recitative (Alto)

Behold, a virgin shall conceive, and bear a son, and shall call His name Emmanuel, "God with us." (Isaiah VII, 14; Matthew I, 23)

Aria and Chorus (Alto)

O thou that tellest good tidings to Zion get Thee up into the high mountain; O Thou that tellest good tidings to Jerusalem lift up Thy voice with strength, lift it up, be not afraid; say unto the cities of Judah: Behold your God! Arise, shine, for Thy light is come, and the glory of the Lord is risen upon Thee. (Isaiah XL, 9; LX, 1)

Recitative, accompanied (Bass)

For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon Thee, and His glory shall be seen upon Thee. And the Gentiles shall come to Thy light, and kings to the brightness of Thy rising. (Isaiah LX, 2-3)

Aria (Bass)

The people that walked in darkness have seen a great light. And they that dwell in the land of the shadow of death, upon them hath the light shined. (*Isaiah* IX, 2)

Chorus

For unto us a Child is born, unto us a Son is given and the government shall be upon His shoulder, and His name shall be called: Wonderful Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace! (Isaiah IX, 6)

Pifa

Recitative (Soprano)

There were shepherds abiding in the field, keeping watch over their flock by night. (*Luke* II, 8)

Recitative, accompanied (Soprano)

And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid. (*Luke* II, 9)

Recitative (Soprano)

And the angel said unto them: Fear not; for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day, in the city of David, a Savior, which is Christ the Lord. (*Luke* II, 10-11)

Recitative, accompanied (Soprano)

And suddenly there was with the angel a multitude of the heav'nly host, praising God, and saying: (*Luke* II, 13)

Chorus

Glory to God in the highest, and peace on earth, good will toward men. (*Luke* II, 14)

Aria (Soprano)

Rejoice greatly, O daughter of Zion! Shout, O daughter of Jerusalem! Behold, thy King com'th unto thee. He is the righteous Savior, and He shall speak peace unto the heathen. (Zechariah IX, 9-10)

Recitative (Alto)

Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped; then shall the lame man leap as an hart, and the tongue of the dumb shall sing. (Isaiah XXXV, 5-6)

Aria (Alto and Soprano)

He shall feed his flock like a shepherd: and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young. Come unto Him, all ye that labor, come unto Him all ye that are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him; for he is meek and lowly of heart: and ye shall find rest unto your souls. (Isaiah XL, 11; Matthew XI, 28-29)

Chorus

His yoke is easy, and His burthen is light. (*Matthew* XI, 30)

Part the Second

Chorus

Behold the Lamb of God, that taketh away the sin of the world. (John I, 29)

Aria (Alto)

He was despised and rejected of men; a man of sorrows, and acquainted with grief. He gave his back to the smiters, and his cheeks to them that plucked off the hair: he hid not his face from shame and spitting. (Isaiah LIII, 3: 1,6)

Chorus

Surely He hath borne our griefs and carried our sorrows; He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him. (*Isaiah* LIII, 4-5)

Chorus

And with His stripes we are healed. (Isaiah LIII, 5)

Chorus

All we like sheep, have gone astray, we have turned ev'ry one to his own way; and the Lord hath laid on Him the iniquity of us all. (*Isaiah* LIII, 6)

Recitative, accompanied (Tenor)

All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying: (*Psalm* XXII, 7)

Chorus

He trusted in God that He would deliver Him; let Him deliver Him, if he delight in Him. (*Psalm* XXII, 8)

Recitative, accompanied (Tenor)

Thy rebuke hath broken His heart; He is full of heaviness; He looked for some to have pity on him, but there was no man, neither found He any to comfort Him. (*Psalm* LXIX, 21)

Aria (Tenor)

Behold, and see if there be any sorrow like unto His sorrow. (Lamentations I, 2)

Recitative, accompanied (Soprano)

He was cut off out of the land of the living: for the transgression of Thy people was He stricken. (*Isaiah* LIII, 8)

Aria (Soprano)

But thou didst not leave His soul in hell; nor didst Thou suffer thy Holy One to see corruption. (*Psalm* XVI, 10)

Chorus

Lift up your heads, O ye gates; and be ye lift up ye everlasting doors; and the King of Glory shall come in. Who is this King of Glory? The Lord of Hosts: He is the King of Glory. (*Psalm* XXV, 7-10)

Aria (Soprano)

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things. (Romans X, 15)

Chorus

Their sound is gone out into all lands, and their words unto the ends of the world. (*Romans* X, 18)

Aria (Bass)

Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord and His anointed. (*Psalm* II, 1-2)

Chorus

Let us break their bonds asunder, and cast away their yokes from us. (*Psalm* II, 3)

Recitative (Tenor)

He that dwelleth in heaven shall laugh them to scorn, the Lord shall have them in derision. (*Psalm* II, 4)

Aria (Tenor)

Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel. (*Psalm* II, 9)

Chorus

Hallelujah, for the Lord God Omnipotent reigneth. The Kingdom of this world is become the Kingdom of our Lord and of His Christ; and He shall reign forever and ever. King of Kings, and Lord of Lords. Hallelujah. (Revelation XIX, 6; XI, 15; XIX, 16)

Part the Third

Aria (Soprano)

I know that my Redeemer liveth, and that he shall stand at the latter day upon the earth: And tho' worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep. (Job XIX, 25-26; I Corinthians XV, 20)

Chorus

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive. (*I Corinthians* XV, 21, 22)

Recitative, accompanied (Bass)

Behold I tell you a mystery: we shall not all sleep, but we shall all be chang'd, in a moment, in the twinkling of an eye, at the last trumpet. (*I Corinthians* XV, 51-52)

Aria (Bass)

The trumpet shall sound and the dead shall be rais'd incorruptible, and we shall be chang'd. (I Corinthians XV, 52)

Recitative (Alto)

Then shall be brought to pass the saying that is written, Death is swallow'd up in victory. (*I Corinthians* XV, 54)

Duet (Alto and Tenor)

O Death, where is thy sting? O Grave, where is thy victory? The sting of death is sin and the strength of sin is the law. (*I Corinthians* XV, 55-57)

Chorus

But thanks be to God, who giveth us the victory through our Lord Jesus Christ. (*I Corinthians* XV, 55-57)

Aria (Soprano)

If God is for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth: Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us. (Romans VIII, 31, 33-34)

Chorus

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing, and honor, glory, and pow'r be unto Him that sitteth upon the throne and unto the Lamb for ever and ever. (*Revelation* V. 12-13)

Chorus

Amen.



2010-2011 Season Upcoming Concerts

Subscribers save more:

Packages still available, visit www.handelandhaydn.org.

A Bach Christmas

Thursday, December 16 at 8pm Sunday, December 19 at 3pm *Jordan Hall* John Finney, conductor Handel and Haydn Society Chorus

Bach Cantatas 140 (Sleepers Awake!) and 122 (Das Neugebor'ne Kindelein) And works by Buxtehude and Schein

Bach's Brandenburgs 3 & 4

Friday, January 21 at 8pm Jordan Hall Sunday, January 23 at 3pm Sanders Theatre Ian Watson, director and harpsichord David Miller, viola

Bach Brandenburg Concertos Nos. 3 & 4 Telemann Viola Concerto And works by Avison, Boyce, Purcell and Vivaldi

Handel's Israel in Egypt

Friday, February 18 at 8pm Sunday, February 20 at 3pm Symphony Hall Harry Christophers, conductor Handel and Haydn Society Chorus

Beethoven's Fifth

Friday, March 18 at 8pm Sunday, March 20 at 3pm Symphony Hall Richard Egarr, conductor and fortepiano

Mozart Overture to *Don Giovanni*Haydn Symphony No. 101 in D Major, *The Clock*Haydn Keyboard Concerto No. 11 in D Major
Beethoven Symphony No. 5 in C Minor, Op. 67

Harry's Vocal Voyage

Friday, April 1 at 8pm Saint Cecilia Church Saturday, April 2 at 8pm Sunday, April 3 at 3pm Memorial Church at Harvard Harry Christophers, conductor Members of the Handel and Haydn Society Chorus

A cappella choral works by Thomas Luis de Victoria and Francis Poulenc

Mozart's Requiem

Friday, April 29 at 8pm Sunday, May 1 at 3pm Symphony Hall

Handel *Dixit Dominus* Mozart *Requiem* Harry Christophers, conductor Elizabeth Watts, soprano Phyllis Pancella, mezzo-soprano Andrew Kennedy, tenor Eric Owens, bass-baritone Handel and Haydn Society Chorus



Featuring Bach Cantatas Nos. 37, 92, and 97 Single Tickets Now on Sale:

The Bach Experience is back!

May 12, 2011 at 8pm May 15, 2011 at 4pm *Memorial Church at Harvard*

Mary Greer, conductor

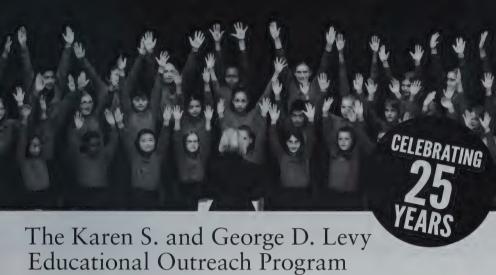
Order today 617 266 3605 www.handelandhaydn.org *Groups of 10+ save 20%*



NEC faculty and students host over 900 concerts a year in world-renowned Jordan Hall. That's superb classical, jazz and world music, for free.

What are you waiting for?





Inspiring kids to sing, learn and smile

This season marks the 25th Anniversary of the Society's Karen S. and George D. Levy Educational Outreach Program. The program provides music education to children in communities throughout eastern Massachusetts with several components:

- The Vocal Apprenticeship Program (VAP)
 provides the opportunity for talented young
 singers in grades 3-12 to sing in a chorus, perform
 with musicians, and learn music theory.
- The Vocal Quartet visits schools with original presentations developed to teach music history in an entertaining, age appropriate way.
- Collaborative Youth Concerts bring singers from different high schools together to perform in their home communities alongside Handel and Haydn Society musicians.
- Coaching and Masterclasses led by musicians and conductors of the Handel and Haydn Society are offered to high school choirs and soloists as well as college ensembles.

UPCOMING CONCERTS

December 12 at 5pmUNITED PARISH
120 HARVARD ST, BROOKLINE
Winter VAP Choral Concert
\$5 General Admission

December 18 at 3pm
SEULLY HALL
BOSTON CONSERVATORY
VAP Soloists Recital
Free Admission

For more information, please contact Director of Education Robin Baker at 617 262 1815, x126, or rbaker@handelandhaydn.org.



Transform Lives Through Music

Make a gift to the Annual Fund

- came to life.
 It inspired us to be the best we could possibly be."
 - -Naomie, Brockton student
- Singing in the Young Men's Chorus has taught me many things. I have felt a real camaraderie: a friendly group of musicians devoid of competition. One audition changed my way of life in so many ways. I am ever grateful."
 - -Elliot, Swampscott student

To support Handel and Haydn's artistic initiatives, performances, and extensive array of educational opportunities, please visit the Patron Information table in the lobby, visit our website at www.handelandhaydn.org/support, or call 617 262 1815.

To learn more about the benefits of giving, visit www.handelandhaydn.org/support/benefits.

Thank you.

Contributors

Individual Giving

Handel and Haydn Society is grateful for the generous support of the following patrons who have made gifts to the Society as of November 15, 2010. This listing includes donations to the Society's Annual Fund and special project funds. For further information, please contact Emily Yoder at 617 262 1815 or at eyoder@handelandhaydn.org. († denotes members of the Leadership Circle, those supporters who have made multi-year commitments of \$50,000 or more to the Annual Fund.)

COMPOSERS' SOCIETY Handel and Haydn Circle (\$50,000 and above) Fay Chandler

† Mr. & Mrs. Wat H. Tyler

Mozart Circle (\$35,000 to \$49,999)

Robert H. Scott & Diane T. Spencer

Bach Circle (\$20,000 to \$34,999)

Julia Cox

† Todd Estabrook & John Tenhula

† Deborah & Robert First

Joseph M. Flynn

† Nicholas & Paula Gleysteen Estate of Paul Krueger*

Karen S. & George D. Levy

Family Foundation † Mr. & Mrs. Michael Scott Morton

Susan M. Stemper

Kathleen & Walter Weld

Wilson Family Foundation Christopher R. Yens & Temple V. Gill

CONDUCTOR'S CIRCLE Platinum Baton (\$10,000 to \$19,999)

Alli & Bill Achtmeyer Amy S. Anthony Marie-Hélène Bernard Louise & Thomas Cashman Willma H. Davis

David B. Elsbree & Lorraine Gilmore

Mr. & Mrs. John W. Gerstmayr

Mr. & Mrs. Roy A. Hammer

Horace H. Irvine II

Winifred I. Li & William P. Oliver

Walter Howard Mayo

Mary & Sherif Nada

Dr. & Mrs. Maurice M. Pechet

Stanley & Kay Schlozman

Elizabeth & Robert Wax

† Janet & Dean Whitla

Jean & Ron Woodward One Anonymous Donor Gold Baton (\$5,000 to \$9,999)

John F. Cogan & Mary L. Cornille William & Sally Coughlin Howard & Darcy Fuguet

Anne & David Gergen

Stephanie Gertz

Ellen & John Harris

Anneliese & I. Thomas Henderson

Prof. W. Carl Kester &

Ms. Jane E. Manilych

Seth A. & Beth S. Klarman

Kathleen McGirr & Keith Carlson

James F. Millea & Mary Ellen Bresciani

Anthony T. Moosey

Betty Morningstar & Jeanette Kruger

Stephen Morrissey

George & Carol Sacerdote

Emily F. Schabacker

Judy & Menno Verhave

Nancy & William Whitney

Two Anonymous Donors

Silver Baton (\$2,500 to \$4,999)

Afarin & Lee Bellisario Julian & Marion Bullitt

Tom & Ellen Draper

Mr. & Mrs. Stephen Gendzier

Nancy & Bill Hammer

Mr. & Mrs. J. Robert Held

Mr. & Mrs. Remsen M. Kinne III

Peter G. Manson & Peter A. Durfee

Rita McAteer

Winifred & Leroy Parker

Ira Pedlikin

Samuel D. Perry

Judith Lewis Rameior

Alice E. Richmond & David Rosenbloom Robin Riggs & David Fish

Mr. & Mrs. Timothy C. Robinson

Clifford Rust

Robert N. Shapiro

David & Sharon Steadman

Jolinda & William Taylor Jeffrey S. & Linda H. Thomas Thomas & Jane Watt One Anonymous Donor

Bronze Baton (\$1,500 to \$2,499)

Joseph A. Abucewicz

Martha H. & Robert M.* Bancroft

Dr. John D. Biggers & Dr. Betsey Williams

Mark C. Brockmeier & Kate Silva

Rick & Nonnie Burnes

Flizabeth C. Davis

Roland & Alice Driscoll

Irving & Gloria Fox

Joseph R. Godzik

Charles & Lynn Griswold Suzanne & Easley Hamner

Bill & Cile Hicks

Paul V. Kelly & Linda Perrotto

Neil M. Kulick & Claire Laporte

Butler & Lois Lampson

Laura & Thomas Lucke

Robert & Virginia Lyons

Patricia & Richard MacKinnon

Robert & Jane Morse

Rory O'Connor & Claire Muhm

Scott & Diane Palmer

Mr. & Mrs. Rienzi B. Parker Ir.

Mr. & Mrs. I. Daniel Powell

Brenda Grey Reny

Lucien & Martha Robert

Robert & Rosmarie Scully

Mr. & Mrs. Norton Q. Sloan

Dr. Arthur C. Waltman &

Ms. Carol Watson

Dr. & Mrs. Howard Weintraub

John J. Winkleman Jr.

Mr Charles O Wood III &

Mrs. Miriam M. Wood

The Hon. Rya W. Zobel

One Anonymous Donor

in memory of Barbara Maze

ACDIPPINA AUTORIC HANDEL

March 11 - 22, 2011

Measure your pleasure.

Special offer for Handel & Haydn patrons!

50% off Tuesday & Wednesday performances of *Agrippina*.

Call 866.348.9738 by January 31.

Use code: HHFANS

Visit blo.org for details.

BOSTON LYRIC OPERA

Esther Nelson - Keneral & Artistic Director

David Angus Music Director

MUSICIANS' CIRCLE Soloists Circle (\$1,000 to \$1,499)

Thomas & Holly Bazarnick Dr. & Mrs. Leo L. Beranek Carolyn Breen Linzee & Beth Coolidge Amanda & Robert Crone John & Olga Guttag in honor of Brenda Reny

Rachel Jacoff David H. Knight

Nancy Nizel

Petersen Family Fund William & Lia Poorvu

Mr. & Mrs. Jerome Preston Jr.

John & Jean Southard Lionel & Vivian Spiro

Katie & Marshall Wolf

in honor of Debbie & Robert First One Anonymous Donor

Chorus Circle (\$500 to \$999)

Richard & Margaret Batchelder Sidney E. Berger & Michèle V. Cloonan Matthew & Marlene Booth Mr. & Mrs. R. Warren Breckenridge John Paul & Diane Britton Linda Bui & Theodore Sims Susan Okie Bush Federico & Paola Capasso Robert Cotta Mr. Paul Cully & Ms. Anne Kisil Catherine F. Downing

Cheryl C. Dyment Maisie & Jefferson Flanders

Philip & Marjorie Gerdine Helen & Raymond Goodman

Wendy & Clark Grew Carrol & Molly Harrington

George & Daphne Hatsopoulos Barry & Janis Hennessey

John & Patricia Herrin Kyle Hoepner

Dr. Douglas Horst & Ms. Maureen Phillips

Peter & Jane Howard Arthur & Eileen Hulnick John & Judith Hurley

Mr. & Mrs. David B. Jenkins

Karen & Barry Kay Alvin Kho

Brenda & Peter Kronberg Robert Krueger

Michael Lawler Nancy & Richard Lubin Lynn & Richard Lyford

Dr. & Mrs. Edward J. Martens Timothy McAllister & Beth Lehman William B. McDiarmid

Ms. Marie B. Normoyle Mr. & Mrs. Timothy J. Over

Everett W. Page Carol Parrish & Paul Clark

Mr. & Mrs. Tracy D. Pratt Dr. & Mrs. William A. Ribich

Lois C. Russell

Chervl Ryder Dr. Michael F. Sandler

Kenneth B. Sampson Susan Schaefer & Christian Halby

Molly Schen

Robert & Catherine Schneider Joan K. Shafran & Rob Haimes

Stanley & Jody Smith Mr. & Mrs. Theodore E. Stebbins Ir.

Ashley & Willis Stinson

James Supple & Mary McDonald

Leon Trilling David Tuerck & Prema Popat

Arthur S. Turner Anne R. Umphrey

James & Lucy Wallace Lucas Wegmann

Gayle & Charles Weiss Emily Anne Yoder

Three Anonymous Donors

Orchestra Circle (\$250 to \$499)

F. Gerard Adams & Heidi Vernon Dr. & Mrs. F. Knight Alexander Sharman & David Altshuler

Leif K. Bakland Ioan & Curtis Barnes

Elaine Beilin & Robert Brown Bennett Beres & Ellen Eisenberg

Linda C. Black

Jennifer Borden & Joseph Balsama Richard & Joan Bowen

David & Barbara Bristol

Rev. Thomas W. Buckley Fred & Edith Byron

Ronald & Elizabeth Campbell Sarah M. Carothers & Duncan G. Todd

Paul Chabot David F. Chandler Dawn & Perry Chapman

Melissa Chase & K.E. Duffy Megan Christopher & Richard Aslanian

Michael & Victoria Chu John & Katharine Cipolla

Christine A. Coakley Mr. & Mrs. J. Robert Connor

Robert V. Costello

Paul Cousineau &

Patricia Vesev-McGraw Mr. & Mrs. Robert C. Cowen

Sarah Cummer Terry Decima

Eugene & Julie Despres

Roy Du Bois

ludy & lack Duncan loel & Janet Farrell

Edward N. Gadsby Mr. & Mrs. James F. Gerrity

Drs. Alfred & Joan Goldberg Mr. & Mrs. Kenneth B. Gould

Beth Graham

Mary J. Greer

Anne H. Gross

Ionathan & Victoria Guest Ted & Martha Haskell

Lvnn Hawkins

Heidi Hild & David Sommers Thomas Frederick Hindle

Diane & Barry Hoffman Marilyn & Warren Hollinshead

Mark & Cindy Holthouse Sara Johnson

Jo Ann Jones Eileen Kavanagh

Cynthia Landau Timothy & Julie Leland

George & Treacy Lewald Ann Marie Lindquist &

Robert Weisskoff Winnie & Bill Mackey

Jane & Robert Manopoli Lawrence A. Martin, Jr.

Audrey McCarthy & John Hoye

George McCormick William McDermott & Paul Reinert

Ruth & Victor McElheny Mr. & Mrs. Joseph L. Melisi

Therese Minton

Ruth & Harry Montague Melissa & David Mover

Mrs. Mary-Anna Nairn

Andrea Northrup Beatrice A. Porter

Harold I. Pratt John & Suzanne Pratt Frank & Ginny Prout

Stephen & Geraldine Ricci

Brian Roake

Arthur & Elaine Robins Kathryn & William Robinson Barbara Rosenbloom

Paul & Ann Sagan Mr. & Mrs. Paul W. Sandman

Elizabeth M. Sanning

Orchestra Circle (\$250 to \$499), continued

John & Anne Schiraga Stephen & Toby Schlein Grenelle Scott Liam & Kathleen Seward Dietmar & Helena Seyferth Dr. & Mrs. James W. Shepard Rebecca A. Silliman, M.D. John & Michele Simourian David & Laura Stokes Mark Sullivan in memory of Henry Sullivan

Karen Tenney & Thomas Loring in honor of Marc Young
Dr. & Mrs. Irwin E. Thompson
Nathalie & John Thompson
Mr. & Mrs. David E. Tosi
Richard & Elise Tuve
Irene & Terry Unter
Elizabeth A. Van Atten
Rosamond Vaule
Drs. Kiran & Sumer Verma
Donald & Susan Ware

Judith & Alvin Warren
Milton & Rhonda Weinstein
Ruth S. Westheimer
Kenneth Williams &
Christine Dutkiewicz
Clifford Wunderlich & David Shuckra
John & Judith Wyman
David & Evelyn Yoder
Five Anonymous Donors

* deceased

Institutional Giving

Platinum Benefactors (\$25,000 and up)

The Ludcke Foundation
Massachusetts Cultural Council
National Endowment for the Arts
Recovery Act

Diamond Benefactors (\$10,000 to \$24,999)

Amelia Peabody Foundation
Deborah Munroe Noonan
Memorial Fund
Kingsbury Road Charitable Foundation
National Endowment for the Arts
Schrafft Charitable Trust

Gold Benefactors (\$5,000 to \$9,999)

Abbot & Dorothy H. Stevens
Foundation
Analog Devices, Inc.
Bessie Pappas Charitable Foundation
Boston Private Bank & Trust Company
Clipper Ship Foundation
David Greenewalt Charitable Trust
Esther B. Kahn Charitable Foundation
The Parthenon Group
Seth Sprague Educational and
Charitable Foundation
Stearns Charitable Trust

Silver Benefactor (\$2,500-\$4,999)

Charles and Sara Goldberg
Charitable Trust

One Anonymous Donor

Bronze Benefactors (\$1,000-\$2,499)

Charles Stark Draper Laboratory, Inc. The Stop & Shop Supermarket Company

In-kind Donors Alliance Print Group

Busa Wine and Spirits The Catered Affair Chateau St. Michele Estates The Colonnade Hotel Flour Bakery The French Consulate of Boston The German Consulate of Boston **Huntington Wine and Spirits** Improper Bostonian Jules Catering Lucca Back Bay Lux, Bond & Green Old Bedford Liquors Symphony 8 Union Bar and Grill The Wine Emporium

Endowment of the Chorusmaster Chair

Dr. & Mrs. Edmund B. Cabot

Cabot Family Charitable Trust

Virginia Wellington Cabot Foundation

Lifetime Benefactors

Handel and Haydn Society thanks the following generous donors, whose cumulative giving to the Society is \$100,000 or more, as lifetime benefactors in perpetuity.

Alli & Bill Achtmeyer
Lee C. Bradley*
Alfred* & Fay Chandler
John F. Cogan & Mary L. Cornille
Willma H. Davis
Elisabeth K. Davis*
Todd Estabrook & John Tenhula
Deborah & Robert First
Joseph M. Flynn
Mr. & Mrs. John W. Gerstmayr
Stephanie Gertz
Mr. & Mrs. Nicholas Gleysteen
John W. Gorman*

Janet Halvorson*
Mr. and Mrs. Roy A. Hammer
Mr. & Mrs. J. Robert Held
Mr. and Mrs. David B. Jenkins
Mr. & Mrs. Remsen M. Kinne III
Karen S. & George D. Levy
Winifred I. Li & William P. Oliver
Walter H. Mayo
Mary & Sherif Nada
Grace* & John Neises
Mr. & Mrs. Timothy C. Robinson
Michael F. Sandler
Robert H. Scott & Diane T. Spencer

Mr. & Mrs. Michael Scott Morton Susan M. Stemper Mr. & Mrs. Wat H. Tyler Donald F. Wahl* Elizabeth & Robert Wax Kathleen & Walter Weld Janet & Dean Whitla Wilson Family Foundation Jean & Ron Woodward Christopher R. Yens & Temple V. Gill

1815 Society

Thank you to the following members of Handel and Haydn's 1815 Society, who have included the organization in their estate plans. Planned gifts make a lasting difference, while meeting individual financial and philanthropic goals.

Marie-Hélène Bernard Patricia Collins Todd Estabrook Stephen J. Fitzsimmons Joseph M. Flynn Dr. Elma Hawkins Kathryn Kucharski Dr. Holger M. Luther Anthony T. Moosey Mary & Sherif Nada Dr. Michael F. Sandler Mr. & Mrs. Michael Scott Morton Thomas A. Teal Elizabeth & Robert Wax Janet & Dean Whitla

Matching Gifts

Handel and Haydn Society gratefully acknowledges the following organizations for their support through matching gift contributions. To see your company's name listed here, please contact your Human Resources office for information about their matching gift program, as it may match your donation to the Society's Annual Fund, possibly doubling the value of your gift.

NSTAR

Bank of New York Mellon CA, Inc Deutsche Bank Eaton Vance Management General Electric Hewlett-Packard Company Houghton Mifflin Company IBM Corporation John Hancock Financial Services, Inc. Merck

Reebok Unum Wellington Management Company, LLP

Boston Early Music Festival

2010-2011 Concert Season



Stile Antico



Kristian Bezuidenhout



Sir Roger Norrington

STILE ANTICO

OCTOBER 15 • St. Paul Church, Cambridge

PURCELL'S DIDO AND AENEAS

BEMF Chamber Opera Series November 27 & 28 • Jordan Hall, Boston

SYMPHONIE DES DRAGONS

directed by Gonzalo X. Ruiz, oboe & recorder Ianuary 14 • First Church in Cambridge

II. GIARDINO ARMONICO

February 19 • Sanders Theatre, Cambridge

KRISTIAN BEZUIDENHOUT

fortepiano

February 25 • Sanders Theatre, Cambridge

ORCHESTRA OF THE AGE OF ENLIGHTENMENT

Sir Roger Norrington, conductor March 15 • Sanders Theatre, Cambridge

THE TALLIS SCHOLARS

directed by Peter Phillips
April 1 • St. Paul Church, Cambridge

ORDER YOUR TICKETS TODAY! WWW.BEMF.ORG • 617-661-1812



Handel and Haydn General Information

Horticultural Hall 300 Massachusetts Ave Boston, MA 02115 www.handelandhaydn.org info@handelandhaydn.org 617 262 1815

Box Office

Hours: Mon-Fri, 10am-6pm

Phone: 617 266 3605

Web: tickets.handelandhaydn.org

Group Sales

Groups of 10 or more save 20%. Contact Denise Giblin at 617 266 3605 x123 or dgiblin@handelandhaydn.org.

Pre-concert Conversations

Handel and Haydn Society offers lively Pre-Concert Conversations free of charge to all ticket holders. Talks start one hour prior to the concert and last 30 minutes.

This season, the series is led by 2010–2011 Historically Informed Performance Fellow Teresa Neff, who teaches at the Massachusetts Institute of Technology and Boston Conservatory.

Pre-concert Conversation Locations:

Symphony Hall:

Cabot-Cahners Room (1st Balcony Lounge)

Jordan Hall and Sanders Theatre:

Inside the concert hall

Saint Cecilia Church:

Lower Church

Memorial Church at Harvard:

Pusey Room

Connect with the Society

facebook.com/handelandhaydn

twitter.com/handelandhaydn

youtube.com/handelandhaydn

www.handelandhaydn.org

Merchandise

Handel and Haydn offers gift items and recordings featuring the Society as well as guest artists throughout the season. Your purchases assist with funding our education and artistic programming.

Shop Locations:

Symphony Hall:

Massachusetts Avenue Lobby

Jordan Hall:

Orchestra level near the coat room

Sanders Theatre:

Memorial Transept outside the theatre

Merchandise is also available online at www.handelandhaydn.org/shop.

alliance PRINT GROUP

Your commercial & financial printing solution company

Our comprehensive services include:

- · Superior offset and web printing
- · CD production and packaging
- Variable data printing
- Press okays and Full Production Services
- · Point of Purchase products
- Fulfillment/distribution services

933 E. Second Street Boston MA 02127

Phone: 617.464.4669 Fax: 617.464.4670

www.allianceprint.com

Symphony Hall Information

For patrons with disabilities: Elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center and accessible restrooms are available inside the Cohen Wing.

Large print program notes are available at the Patron Information table in the lobby.

Assisted listening devices are available. Please see the head usher for details.

Late seating: Those arriving late or returning to their seats will be seated only during a convenient pause in the program.

Lost and found: Located at the security desk at the stage door on St. Stephen's Street.

Lounge and Bar Service: There are two lounges in Symphony Hall: The Hatch Room on the orchestra level, and the Cabot-Cahners Room on the first balcony. Each serves drinks starting one hour before each performance and during intermission.

Coatrooms are located on the orchestra and first balcony levels, audience-left, and in the Cohen Wing.

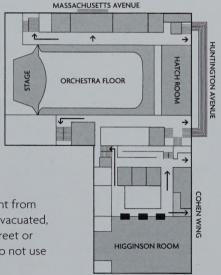
Ladies' rooms are located in both main corridors on the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, near the elevator, on the first balcony, also audience-right, and in the Cohen Wing.



In case of emergency

Patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please follow any lighted exit sign to the street or follow alternate instructions as directed. Do not use elevators. Walk, do not run.



Handel and Haydn Society Administration

Marie-Hélène Bernard Executive Director/CEO

Finance and Administration

Clifford H. Rust Director of Finance and Administration

Michael E. Jendrysik

Project Manager

Mary Ellen Reardon
Accounting Assistant

Development

Emily A. Yoder

Annual Fund Manager

Heidi Trockman Institutional Giving Manager

Sarah Redmond

Development Assistant

Marketing and Audience Services

Michèle Campbell Senior Marketing Communications Manager

Sue D'Arrigo

Audience Services Manager

Denise Giblin Audience Services and Sales Associate

Kyle T. Hemingway

Creative Services Designer

Jonathan Carlson Marketing Assistant

José Cuadra
Box Office Assistant

Julie Dauber
Box Office Assistant

Trevor Pollack

Box Office Assistant

Janet Bailey

Marketing Consultant

Nikki Scandalios
Public Relations Consultant

Artistic and Education

Ira Pedlikin
Director of Artistic Planning

Robin L. Baker
Director of Education

Jesse Levine Personnel/Production Manager Music Librarian

Vocal Apprenticeship Program Conductors

Lisa Graham Joseph Stillitano Heather Tryon

Interns

Donald Hunt Robin Melendez

Ropes & Gray, LLP Counsel

Howland Capital Management, Inc.

Tsoutsouras & Company, P.C. *Auditors*

Volunteer with us, see concerts for free!

Volunteers are essential to making our season a success. We frequently need help with mailings, concert operations, special events and more.

To learn how to volunteer, please contact us at info@handelandhaydn.org or 617 262 1815.



"...a performance of composed grandeur."

Boston Globe, May 2010

Join us for an extraordinary 2010-2011 season

Bach-Christmas Oratorio

December 11: Sanders Theatre, Cambridge

Rachmaninoff—Vespers

March 5: Emmanuel Church, 15 Newbury Sreet, Boston

Verdi-Requiem

May 14: Sanders Theatre, Cambridge



Arts & Culture with Andrea Shea On Morning Edition and All Things Considered 90.9 whur Boston's NPR° news station